

RAY LEWIS
EDITOR AND
PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

CANADIAN MOVING PICTURE

Digest

THIRTY-FIFTH YEAR OF PUBLICATION 1915-50

Vol. 42, No. 15

TORONTO, CANADA

August 5th, 1950

PAGEANT PARADE

IN last week's Sunday New York Times, a feature story by Adele Guttman Nathan is headed, Pageant Parade, and reveals according to its sub-caption that "The Ancient Form of the Drama Is Finding Widespread Popularity With The Public."

This refers to the Pageant, which generally has a historical background. It appears that the Pageant is having a boom in the United States for it is said of the Pageant that it dramatizes Democracy, and today, not only in the United States, but in all countries which are endeavoring to maintain a democratic form of government, it is necessary that the concept of democracy and that form of government which has been founded on the principle of government of the people, by the people, for the people, be glamorized and dramatized in order to compete with the glamorization of other forms of ideologies and governments.

How does the Pageant relate itself to our Industry of Motion Pictures? Perhaps we have not given much thought to the popularity of Reissues, which had a prosperous birth during the War Years when restrictions limited the cost of productions and placed a limitation on the number of pictures made. We attributed the success of Reissues to a desire by Independents to secure better product for theatres which could only secure current big pictures after such pictures had played all the major-controlled or affiliated theatres; we capitalized on the value of names which had achieved box-office value since their early pictures were made; we took advantage of a market where the exhibition rentals on flat or percentage terms were lower on Reissues than on current big pictures; we profited from a public which had a great deal of money to spend who attended motion picture theatres with greater frequency than had previously been their custom.

We discovered that some of the earlier pictures had better stories and were better produced than some of the later-

produced pictures; we argued that a new generation of picture patrons had never seen these earlier pictures, that they only knew them, and their stars hazily, and were interested to learn why their parents and older friends talked about the great pictures of yesterday.

While all these answers were good and sufficient reasons for the popularity of the earlier pictures, we did not take into consideration the nostalgic yearning in the hearts of the older generation for that Yesterday of memories and pleasures. We did not observe that the younger generation, very keen on modernized and streamlined kitchens, bathrooms and sitting-rooms, had a leaning toward what was called the old-fashioned, that the younger generation made fashionable hats and dresses in the style which our mothers had worn, and that this younger generation believed in large families, not one or two children, but a family of four or five children.

You can remember when the crystal chandelier of the Edwardian era was termed a "dust-collector", and we removed it from our ceilings. We also removed period furniture from our homes. But today, the crystal chandelier sheds its scintillating light in many homes, and the Young Ones talk about French Colonial furniture with pleasure.

Drive-Ins are a pleasure because young mothers and fathers pile all the young-ones into the car and go to see a movie. Having the family with them adds to their ease of mind and pleasure.

From 1914 to 1950 marks a passage of thirty-six years, and two generations have grown to adult life during these years. They have seen war and the aftermath of war; they have seen revolution, the changing of boundaries, and have listened to and been influenced by the propaganda of conflicting ideologies. They have seen history made and have listened to many languages spoken in their own country by people

who have come to their shores from distant lands. They have learned to appreciate and to evaluate that which they previously thought obsolete or old-fashioned, and this has had its influence in creating an interest in Arts and Letters, in music, pantomime, opera, drama, ballet, which are the very grass roots from which Arts and Letters had their birth.

Charles Chaplin's City Lights was listed among the Best Ten of 1931. It is making box-office history in its exhibition today, and it is nineteen years old. Rio Rita, produced by RKO, was among the best ten in 1929, which makes it twenty-one years old. It is now being released and stars Bebe Daniels who was delightful as I remember her in this picture.

Phantom Of The Opera, a Universal picture, was among the best ten in 1925, which makes it twenty-five years old, with Lon Chaney Sr. as its star. It is now being reissued. Robert Flaherty's Nanook of The North was among the ten best in 1922, which makes it twenty-eight years old, and now being released, is hailed by the critics as a masterpiece.

The Merry Widow was among the best ten of 1925, Metro Goldwyn Mayer, directed by Erich Von Stroheim and with Mac Murray, John Gilbert, now being reissued.

In 1925, United Artists released Charlie Chaplin's Gold Rush, which is being slated for Reissue, among the best ten of that year.

Big Parade, MGM, directed by King Vidor, among the best ten of 1926, with John Gilbert, Renee Adoree, slated for re-release.

A 1939 release was Paramount's Beau Geste, among that year's best ten, starring Gary Cooper, Ray Milland, and Susan Hayward. Coupled with Lives of a Bengal Lancer it is not doing bad for box-offices today and for Paramount, as a matter of fact outgrossing some of the big current pictures.

(Continued on Page 8)



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RAY PRESENTS



I AM regretful to report the death of Basil Horsfall, one of Vancouver's founders of Theatre Under The Stars. Basil Horsfall was conducting a rehearsal of the B.C. Electric Sunday Concert when he collapsed and died.

The *Vancouver Sun* carried a lengthy story of this eminent Englishman, who came to America in 1912 from England and fulfilled many engagements with the Boston English Opera, Chicago English Opera and the Montreal English Opera.

Basil Horsfall opened a Film Exchange for the distribution of British films in Canada during the Silent Film era, and was engaged for several years in the importation of British Films and their exhibition.

In 1940, Basil Horsfall induced the Vancouver Parks Board to sponsor Theatre Under The Stars in the Malkin Bowl during the summer months. The venture was started with an investment of \$3,000 and a "borrow-the-rest budget." Theatre Under The Stars has become Vancouver's major summertime attraction, and Basil Horsfall has been its senior musical director. He was also head of the opera department of the British Columbia Institute of Music and Drama, and was a resident of Vancouver.

AT the age of nineteen, he was a composer and conductor, writing grand opera, music for Shakespearean productions, comic opera, and back into the very beginning of motion pictures, about 1905, he filmed grand opera and put the music on records. In 1947, he organized The Basil Horsfall Singers as an outlet for Canadian talent. At the time of his death, at the age of sixty-nine, he was preparing for his seventh tour of Canada with his own company. He was a member of the Canadian Picture Pioneers, belonging to the Vancouver Branch.

Basil Horsfall was a great showman, and combined an artistic sense with a sense of box-office values. As I turn over the pages of memory to the first World War Years and after, two big British box-office successes, following *The Better 'Ole*, identify themselves with the name of this showman: *Strike Me Pink* and *Alf's Button*. He will be a great loss to Vancouver and to Canada.

I CANNOT pass, without comment, the death of the former Prime Minister of Canada, William Lyon Mackenzie King, who died on Saturday July 22nd at his home in Kingsmere, Que. He was in his seventy-sixth year, and had been Prime Minister of Canada from Dec. 29th, 1921 to June 28, 1926; Sept. 25, 1926 to Aug. 6th, 1930. On Oct. 23rd, 1935, the Right Hon. William Lyon Mackenzie King again became Prime Minister of Canada, and he remained Prime Minister until Nov. 15, 1948.

At his request the Liberal Party chose a successor to the Premiership, for the former Prime Minister was failing in health, nevertheless, after his resignation as Prime Minister, he retained his seat in the House of Commons, and attended Parliament during the sessions in 1949. He attended the opening of the 21st Parliament in September, and participated, for the first time in thirty-one years, as a private member. He visited Parliament again on Oct. 24, 1949, to hear Prime Minister Nehru of India address a joint session of both houses. He was writing his memoirs when the Invisible Visitor placed his Seal of Eternal Silence upon the career of a great Canadian Statesman and Public Servant.

When my father died, in 1934, the Right Hon. William Lyon Mackenzie King remembered him as one of the stalwarts of the Liberal Party in Canada,

one who had known and supported Sir Wilfred Laurier. In the Digest issue of Nov. 20th, 1948, I quoted from a statement made by the former Prime Minister, at the time of his retirement, "I think my day's work is done," to which *The Digest* added a line which I now repeat: "Well done, thou good and faithful servant."

THE MPA's Advisory Unit for Foreign Films sponsored its fourth free trade screening of a foreign film on Thursday, July 27th, at Columbia's home office projection room. Faddija (*Law Of Revenge*) was screened. Dr. Mario Palladino, from Italy, attended the screening as a representative of the producer.

The International Motion Picture Organization at its first annual meeting, attended by charter members, adopted the name and by-laws of the organization and elected a Board of Directors consisting of twelve members, which included Joseph Burstyn, Jacques Chabrier, Jack Ellis, Lillian Gerard, Morris Halprin, Jack Hoffberg, Edward Kingsley, Martine Levine, Ilya Lopert, George Margolin, Irwin Shapiro and E. A. Zorngiotti.

FOUR classes of membership have been named: Charter Members, Industry Members, Associate Members and Honorary Members. Those who have been elected Charter Members are: Arthur L. Mayer Enterprises; Artkino Pictures Inc.; A. Teitel Film Co.; Canton-Weiner Films; Continental Motion Picture Corp.; Discina International Films Corp.; Distinguished Films Inc.; Ellis Films Inc.; Excelsior Pictures Corp.; Films International Of America Inc.; Hoffberg Productions Inc.; Interfilm Corp.; Joseph Burstyn Inc.; Lopert Films Inc.; Lux Film Distributing Corp.; Oxford Films Inc.; Paris Theatre Corp.; Pathe Cinema Corp.; Renown Pictures of America Inc.; Scalera Film Inc.; Superfilm Distributing Corp.; Tower Pictures Co.; Tricolore Films Inc.

I am happy to report that Ted Gould, of the MGM Toronto Office, is making good recovery, and that our friend, Fred G. Spencer is again in good health.

Mrs. Tessie Oaken of Calif., formerly the widow of Phil Kaufman, who was a well-known distributor in Canada, and who was a pioneer in the film industry, dating back to the first operation of an Exchange by The Allen Family, was a recent visitor in Toronto. The late Phil Kaufman resigned as General Sales Manager of Regal Films to become foreign sales manager for Warner Bros., with offices in Germany, prior to the Hitler nightmare. He became seriously ill in Copenhagen while enroute to Moscow, and died shortly afterwards.

Mr. and Mrs. George Margolin were house-guests of Ray Lewis during a two week's stay in Toronto. They were entertained by Mr. and Mrs. Samuel Fine, Mr. and Mrs. Joseph Marks, Mr. and Mrs. T. M. Sterling, the family and many friends of their hostess including Mrs. Ann Levenston. On seeing Niagara Falls for the first time, Mr. Margolin wrote Mr. Anthony Mosco, president of Minerva Films, and said, "The Ruins of Pompeii may be wonderful to see, but come and see one of the seven wonders of the world, Niagara Falls." I hope the Chamber of Commerce will take note.



Toronto and District

BILL PRESS

J. HOWARD BOOTHE of Vancouver, British Columbia, supervisor of Odeon Theatres, has been a visitor in Toronto for a general conference on the business situation at the Coast.

His visit here was the first since the accession of Leonard W. Brockington to the presidency of Odeon Theatres (Canada) Limited, and it followed the recent visit of the new president to British Columbia.

Incidentally, Brockington was one of the honorary pallbearers for the funeral of the former great Canadian leader, Mr. Mackenzie King, who, it is understood, named the Odeon executive as a pallbearer along with others when his death came.

Dick Main, past president of the MPTA of Ontario, proudly tells of the renovations at his Roxy Theatre in Grimsby which has been re-opened. New features include a smart lobby, candy bar and are making it a very attractive small-town theatre.

The independent Centre Theatre at Pembroke had an intensive local campaign in advance of the showing on Aug 2-3 of a news weekly, usually the minor part of a double bill. This Universal News, however, has a Pembroke sequence, hence the boosting, which was, in effect, that the town had "hit the bigtime news reels."

Odeon Mgr. Changed

Clare Appel, Eastern Divisional Manager of Odeon Theatres, announces a number of Managerial changes. Sam Hebscher, Manager of the Savoy, Hamilton, moves over to the Palace in that city. Neil Main, Manager of the Palace, Galt, takes over the Savoy, Hamilton. Ken Davies, Assistant Manager at the Palace, Hamilton, goes to the Palace, Galt, as Manager.

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A prominent West Coast exhibitor, Dan Sutherland, was a trade visitor on Toronto's film row to line up product for the new season.

Roy Chown of Calgary, secretary of the Alberta Theatres Association, sent word to Arch H. Jolley for the Motion Picture Industry Council that the Western exhibitors raised \$4,165.89 for the Manitoba Flood Relief Fund. This amount was raised through the 52 members of the Alberta association.

Previously the Albertans had contributed \$500 to the fire victims at Rimouski and Cabano in Quebec.

J. J. Fitzgibbons, Jr., chief of Theatre Confections Limited, Toronto, has announced that his company has donated merchandise to the value of \$218.40 direct to the Red Cross Society for Manitoba Flood Relief.

Odeon Buys Empire, St. John

The office of the Odeon Theatres at Saint John is authority for the statement that the Empire Theatre, Saint John, N.B., has been purchased by the Odeon Theatres of Canada and will be under their management by the middle of August. The Empire seats 800 people and has been operated by the Saint John Amusement Company since 1934.

THE CANADIAN MOVING PICTURE DIGEST

Entered as Second Class Matter

RAY LEWIS

Editor-in-Chief

JACKIE ROSS

Assistant to the Editor

Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST
COMPANY, LIMITED

21 Dundas Square - Toronto

Telephone: WAverley 8696

Cable: Raydigest

Established 1915. Publication weekly.
Subscription: \$5.00 yearly

— Correspondents —

A. L. FAIRWEATHER.....Saint John, N.B.

J. J. CONKLIN.....Winnipeg, Man.

BRUCE PEACOCK.....Regina, Sask.

JACK DROY.....Vancouver, B.C.

WILL McLAUGHLIN.....Ottawa, Ont.

BILL PRESS.....Toronto, Ont.

W. S. Woof, proprietor of the Liberty Theatre, Amherstburg, Ont., staged a Sunday night concert which resulted in the raising of nice donation for Manitoba flood sufferers. The theatre itself made a donation of \$50 which would have been the rental for the evening.

Organized baseball in Ontario has benefitted from television in the United States. Two loops, the Atlantic and Colonial Leagues, folded in mid-season and TV broadcasting was blamed for the collapse in each case.

Some of the better players from these circuits have migrated to Ontario—where there are no televised broadcasts.

MARITIME NEWS

ALICE L. FAIRWEATHER

THE showing at the Strand Odeon of Rocketship X-M for three days was most successful. Ads were placed in the press for meteorites to be used for lobby display but none were forthcoming, while a large number of model rocket ships were offered by young boys which were used effectively.

Your correspondent was interested in the presentation made by Cardinal Spellman to Martin Quigley, as Mr. Quigley published the first motion picture news written by this writer from the Maritimes and also gave space to a sketch with portrait of your correspondent in a small magazine published in New York about 25 years ago.

In Saint John recently was William ("Bill") Boland of Curling, Newfoundland, who is remodelling a building there which he will open as a theatre shortly. It will be called the "Mayflower" and will seat 400 patrons. A former theatre at Curling, called the Strand, was burned some years ago.

Curling is in the vicinity of Cornerbrook, Nfld., and will draw attendance from a number of places in that area. Mr. Boland will be his own manager.

Harry Schaney, manager of the Community Theatre at Grand Harbour, Grand Manan, was in Saint John recently. Also in Saint John was Joe McCalvery who operated the Capitol Theatre at Tracadie, N.B., before that house was burned. Joe is now operating jet planes, having been a former air pilot.

Ivan Haley, manager of the Mayfair, Dartmouth, N.S., (Franklin & Herschorn Theatres) is a prominent member of the committee in charge of arrangements to celebrate Dartmouth's Centennial celebration July 31 to August 7. Among the plans is an illuminated curtain for the theatre which will depict the beauty of the chain of lakes near Dartmouth which are famous for their loveliness. This will be shown as a highlight of the evenings' festivities.

Vancouver News

JACK DROY

LOCAL visitors were Haskell Masters, WB Canadian General Manager, on his way back from a Los Angeles Sales meeting . . . Doug Rosen, International Film Distributors, is here on his first visit since his appointment . . . Hughie Summers, manager of the North-Land Theatre at Flin Flon in Northern Manitoba on vacation at the Pacific coast, reports business is up over 1949 and population has increased from 9,000 to 12,000 in the past four years, and C. E. Yonson, secretary of General Theatre Supply Company here from Toronto headquarters, reports business holding up very well across the prairies.

* * *

Oliver Lindsey from Regina is the new contract clerk at 20th-Fox replacing R. J. Hayler who moved over to Sovereign Films as booker, replacing Douglas Lewis

* * *

Ivan Ackery, Orpheum manager, and Frank McKenzie, Alma theatre manager, hit the front page with pictures of a record mass of salmon they caught at Qualicum Beach on Vancouver Island . . . Gordon Harris, former assistant manager at the Strand, is now at a local wholesale firm here . . . Lea Foli, son of Ted Foli, the business agent of the projectionists and a first class violinist, was a winner in a talent quest held at the Orpheum theatre and will appear later on the Horace Heidt youth show when the troupe plays Vancouver in August. Lea is 16.

* * *

Frank Dunn, a projectionist for 37 years, has retired from show business due to ill health and will devote his time to his apartment block here. Frank is now over 70.

* * *

The Theatre Under the Stars at Stanley Park is having a record season and is providing a threat to theatre box-offices. This year the TUTS has had good luck with the weather, only being rained out on one night so far. It runs until August.

* * *

Gordon Brown, assistant to Bill Forward at General Theatre Supply Co., resigned to enter other business.

* * *

The outdoor carnivals operating in British Columbia and the Prairie Provinces are having a tough time this year. All are in the red and many smaller outfits have closed down. They blame the drive-in theatre opposition for lack of business.



Two drive-ins were opened in one week at Saskatoon. The city's first was opened by Harold Howard, of Hanley, Sask., July 19. The Sutherland Park drive-in of Famous Players opened two nights later.

Howard's drive-in, costing about \$70,000, accommodates 400 cars, has in-car speakers and employs a staff of 25. Screen size is 40x50 feet. Car-side concession service is offered.

Four different movies are shown every week. Each picture has a two-day run, except Saturdays, when the run is one day. There are also Sunday midnight shows.

Sutherland Park drive-in, built at a cost of \$150,000, accommodates 500 cars and has a staff of 25. It occupies 20 acres. Theatre has bottle warmers, concession stand and rest room facilities. Individual speakers are in use.

Opening of the first drive-in theatre at YORKTON, SASK., June 26, attracted 1,200 people in 353 cars.

Theatre, Crest Drive-in, was built at a cost of \$70,000 by Rothstein Theatres, Ltd. It can accommodate 400 cars and it is the first in the province with individual speakers. The theatre employs 15 persons under the management of W. J. Johnston and the direct management of Leonard Manahan.

The screen, of laminated timber, is 48 by 52 feet. Projection room has Simplex machines and Dominion sound.

Officially opening the theatre, Mayor C. G. Langrill mentioned that it was the second in Saskatchewan (the other is in Regina) and that the community was the smallest in Canada to have a drive-in. Nate Rothstein and his son, Dave, who formed Rothstein Theatres, Ltd., in Winnipeg in 1930, now have nine theatres, three of them in Yorkton.

Norfolk County will have a second drive-in theatre in the near future. Work is being rushed on a project at a site, three and one-half miles east of TILSONBURG, just off No. 3 Highway on the North Plank Road. Opening is set for the first week in August. The project is backed by four Tilsonburg businessmen, Arthur W. Scott, Reginald Freeman, Wilmer Atkinson and Herbert McCluhan. The theatre, with an eight-acre site, will have a capacity for 425 cars.

A. G. Thom has sold his 250-seater in ROBLIN, SASKATCHEWAN to Bob McFall.

* * *

The new outdoor theatre being built near Nanaimo on VANCOUVER ISLAND by Famous Players to accommodate 320 cars will be open early in August, Frank Gow, district manager reports. It is the first one for Vancouver Island, also the first in British Columbia for the Famous Player circuit. It is located 4 miles from Nanaimo where F.P. operates two theatres, the Capitol and the Strand, seating 1265 people.

* * *

New theatre at VEGREVILLE, ALTA., the Capitol, has been opened. The new one replaces the Vimy theatre which had operated since 1924 and was torn down last fall. William Kieryluk, N. Kieryluk, D. Sherbaniuk and J. Farina are the owners.

* * *

Consolidated Theatres Limited have announced that they have leased a modern new 1500 seat theatre to be constructed by the Mercantile Properties Corporation at the southeast corner of Bleury and St. Catharines streets, MONTREAL, the entrance to be about 50 ft. from the corner.

The theatre will contain the most modern and up-to-date equipment. It will be thoroughly air-conditioned and built with the latest ideas in acoustics and will contain the newest style of projection.

Construction started on August 1st and it is hoped to have the theatre ready to operate in the early spring of 1951.

* * *

Work has started on a 38-foot addition to the rear of the Roxy theatre, REGINA. The house will close for four to six weeks in September for completion of the addition and interior remodelling.

The Roxy now has 550 seats. The addition is expected to provide another 150, according to I. Reinhorn, manager.

Besides new seats, the Roxy will have air conditioning, an up-to-date heating plant and a parabolic floor.

Mr. Reinhorn's son, Leonard, a recent graduate in commerce from Queen's university, has taken over duties as assistant manager.

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Larry Adler

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Dance Director — **Philip Buchel**

Produced by **Eric Pommer**

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"HAVE YOU EVER SEEN ELIZA"

"VIVIEN WALTZ"

"LONDON LOVE SONG"

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MONTREAL

SAINT JOHN

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CALGARY

VANCOUVER

Views and Reviews

JACKIE ROSS

CITY IN SEIGE (Canada Carries On Subject produced by the National Film Board at Ottawa. Released in Canada by Columbia Pictures. Running time: 20 minutes).

Although we do not make it a practice to deal with shorts in this space, from time to time, a subject emerges that is definitely worthy of your attention because of its wide appeal and because it has importance out of proportion to its length. In the case of the latest Canada Carries On, (isn't it about time that series got a new name?) both of these qualifications apply.

City in Seige is a twenty-minute account of the Winnipeg Flood, a subject of great interest to all Canadians. To the credit of the NFB, it has been prepared sufficiently soon to capitalize on the general interest in the disaster, before the subject has had a chance to become past history. Now, it is up to the exhibitors to book the short before that happens. Furthermore, despite the undoubted rush in which the production was made, the deadline has not been met at the expense of polish or professionalism. It is among the several really superior subjects turned out by the Board in their CCO series.

City in Seige, although it has utilized the best newsreel footage on the flood, is a far cry from a long newsreel. It is a fascinating, albeit, gruesome, story. Beginning with shots of Winnipeg before the extent of the disaster could be comprehended, it tells a tale of mounting suspense, as the waters rise, the citizens gradually become aware, the army takes over, the full strength of the city is mobilized for the fight and, eventually, the monster is defeated. It has all the natural elements of the perfect script, up to and including the happy ending, as the citizens of Winnipeg are observed, in the final scenes, beginning the work of reconstructing their city.

With great wisdom, the producers of the film have not tampered with the plot line which was dictated to them by nature and the commentary is only that . . . reinforcing the pictures with explanatory notes and doing little more. Since the NFB staffers who made the film remain anonymous, one cannot single them out by name however, particularly commendable in this group effort are the person who wrote the commentary and the person who read it; the composer of the music score; the film editor; and the producer, who managed to synthesize all the various skills of picture making into a dramatic, comprehensive account of a sad but heroic chapter in Canadian history.

WHERE THE SIDEWALK ENDS (20th-Fox) with Dana Andrews and Gene Tierney.

Having gained his reputation among the critics as the director of *Laura*, which starred Gene Tierney and Dana Andrews, Otto Preminger had something of a record to uphold when he embarked on the production of *Where The Sidewalk Ends*, featuring the same two stars. Just for the record, *Where The Sidewalk Ends* will do little to enhance that reputation with the critics. But as for the people who pay their money at the boxoffice . . . that's another story. Since the time of *Laura*, both Tierney and Andrews have become much bigger names, so that, in some ironic way, this picture is very likely to cash in on the excellence of its predecessor.

TRADE HEADLINES

20th-Fox sets \$2 million advertising budget to be spent between now and Jan. '51 — places company on a par with leading national advertisers such as General Motors, General Foods; etc.

Long-delayed Phonovision 90-day test run in Chicago O.K.'d by FCC — will begin October 1st.

Unnamed group of UA producers threaten 'revolt' against new UA management unless positive financial reassurances are received — Secretary Max Kravetz refuses to disclose money matters saying main concern at this time is "reduction of overhead and weeding out of unnecessary personnel."

The Men expected on basis of first 4 days to hit weekly gross of \$140,000 in first week at Radio City Music Hall, N.Y.

DuMont, Gillette bids up to \$510,000 for World Series TV rights.

Arthur Ungar, editor of *Daily Variety*, dies suddenly on the coast at 65.

Monogram-Lippert merger deal definitely off, states Steve Broidy.

20th-Fox to release 14 in next five months.

Shareholders British Lion to be asked for capital increase from £850,000 to £1,100,500.

New Percentage action started vs. Hawk circuit in Utah and Nevada by 7 film companies.

Russia selects four more Hollywood productions for \$1 million deal — total of eight now selected from list of twenty.

Variety Baseball Game nets close to \$30,000 despite bad break in weather.

Gallup states weak ad-publicity campaigns as much to blame as TV for U.S. boxoffice slump.

Taken out of the context of its production, *Where The Sidewalk Ends* stacks up as a better than average who-dun-it in which the problem of the identity of the murderer is of secondary importance to the problem of whether he will be caught, or, more exactly, whether he will be forced, by his conscience and circumstances, to confess. It is a variation on a theme, thoroughly explored by Dostoevsky in *Crime and Punishment* which seems to have caught the fancy of film-makers. Two other films of recent vintage which have been loosely based on the

same general plot, *Man On The Eiffel Tower* and Goldwyn's forthcoming *Edge of Doom*.

The main difference between these two and *Where The Sidewalk Ends* is that the latter film makes much greater use of action and suspense techniques and all but ignores the moral question involved. As a result, most film-goers will have no difficulty in enjoying *Where The Sidewalk Ends* as a thriller and completely ignoring the fact that they are observing the machinations of one of the seven great plots generally supposed to exist in literature.

PARADE

(Continued from Page 1)

All Quiet On The Western Front, Universal, directed by Lewis Milestone, among the ten best of 1930, now being re-released.

Scarface, among the ten best of 1932, United Artists, starring Paul Muni and directed by Howard Hawks, appears to have never been out of release.

As for The Private Life of Henry VIII, Korda's picture, released by United Artists and Regal Films in Canada, and among the best ten of 1933, starring Charles Laughton, this is another picture which evidently has nine lives, for it has been reissued and re-issued.

Columbia's One Night Of Love, among the best ten of 1934, with Grace Moore, directed by Victor Schertzinger, is successfully being released. How well I remember its first release in Toronto at the Tivoli, and how many times I visited this theatre to hear Grace Moore sing the aria from Madame Butterfly.

Another 1934 ever-popular picture is The Count Of Monte Cristo, United Artists, with Robert Donat, Elissa Landi, directed by Rowland V. Lee. This picture has been reissued and re-issued.

The Informer is another in the 1935 category of best ten, RKO-Radio, directed by John Ford, starring Victor McLaglen.

In the 1936 best ten MGM's Mutiny On The Bounty, directed by Frank Lloyd, starring Charles Laughton, Clark Gable, Franchot Tone. Mutiny On The Bounty is playing currently with the Marx Bros. in A Day At The Races, and is in its fourth sensational week at the Globe, Broadway, New York.

I could mention many more big pictures which are successful reissues, such as Columbia's Lost Horizon, which dates back to 1937, and You Can't Take It With You, a Frank Capra production of the 1938 ten best; RKO-Radio Walt Disney's wonder of wonders, Snow White And The Seven Dwarfs, which will be as good as it is today, ten years from today. I could mention MGM's The Wizard of Oz, directed by Victor Fleming, with Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley; Wuthering Heights of the same year's vintage, a Samuel Goldwyn production directed by William Wyler, and which stars Merle Oberon, Laurence Olivier, David Niven.

In 1939, MGM's Gabriel Pascal production, Pygmalion, was released, and is a successful reissue. I could mention Rebecca, among the ten best of 1940 and an Academy Award winner, directed by Alfred Hitchcock, produced by David Selznick and now being re-issued for the second or third time, as a matter of fact continuously in release.

The Grapes Of Wrath, 20th Century-Fox, 1940, directed by John Ford, stars Henry Fonda, Jane Darwell; Blossoms In The Dust, among the ten best of 1941, with Greer Garson and Walter Pidgeon, directed by Mervyn LeRoy for MGM, and which is currently playing in Toronto at Odcon's big first-run theatre on Carlton St., to big business on a hold-over; Sergeant York, a Warner Bros. best ten of 1941, with Gary Cooper, released as a re-issue.

As for David Selznick's Gone With The Wind, distributed by MGM, and which stars Vivien Leigh, Clark Gable, Olivia de Havilland, Leslie Howard, directed by Victor Fleming, it is in a class by itself, and is always good for big box-office whenever and wherever it is presented, being the Academy Award Winner of 1941.

But the majors are not alone in this field of Reissues. As a matter of motion picture history, it was not the majors, but the independents who sensed the values of the big pictures which were produced just prior to the War Years, or much earlier in our motion picture history. It was the independents who showed the majors that there was entertainment and money in the old cans, and among the successful reissues were Captain Caution and Captain Fury, released under the trademark of Favorite Films, One Million B.C., Housekeeper's Daughter, The Gay Desperado, reissued under the title of Daring Desperadoes, which gave Rouben Mamoulian the New York Film Critic's Award in 1936 for best direction; Samuel Goldwyn's thirty-six reissues which made Classic Films a trademark; the Prisoner of Zenda, Tom Sawyer and Garden of Allah, which made Alliance a trademark, not only in Canada, but in World Film Markets.

Several Independents have established themselves in the film trade with reissues in many countries, and independents have also selected the best of the French-language pictures for reissue, playing these successfully in the United States and in Canada.

Of what age are the patrons who are making box-office history of reissues? Ask the thousands of exhibitors who are playing reissues. Ask the majors who have sensed the value of the re-issue market. The answer is of all ages, but predominantly of the new generation, for what is six years to the box-office appeal of Paramount's Leo McCarey's Going My Way, an Academy Award Winner of 1944? Paramount will reissue this splendid picture.

Bob Savigny of Astor and Moe Kerman of Favorite Films knew the value of reissues before Paramount and MGM or the other majors thought of such value.

I have only touched the surface of the Reissues currently released, and those which are scheduled for release, in mentioning the Reissues in relation to the times in which we live. I have

mentioned them as a reflection of the mood of the people, and linked the Reissues with the fashions of today in clothing, in house-furnishings, the family-trade of Drive-In Theatres, "the ancient form of the drama", the pageant parade, which is enjoying popularity with the public, the interest in ballet, in the classical musical compositions, and in opera, in an effort to reveal a composite plan in our design of present-day thinking and living, and which may be behind a certain public indifference to currently-produced pictures, unless these are musicals, these are made for laughs, or have a powerful idea behind their story.

Should Korea be the beginning of another World War (and we have already heard "the distant rumblings" and the openly discussed plans for controls and restrictions) I regret to state that the restrictions which we experienced during the World War II will be much more drastic this time. An inventory of the backlog of possible Reissues would be akin to putting our house in order. Between 1918 and 1939, we had twenty-one years in which to rehabilitate ourselves; between 1946 and 1950, we have had but four years, and during the four years, there has been no peace in the world, or in the industry of motion pictures, the latter which is going through a revolution, with Frozen Currencies, Restrictions, Divorcement and Television, our Four Horsemen of the Apocalypse.

—THE EDITOR

Swordlove Offers New Premium Line

J. Swordlove from Montreal, who has been servicing theatres in Canada for over fifteen years, and in the United States for 25 years, is now back into the theatre premium field again with the Dauville complete set of English semi-porcelain.

The set covers 69 pieces and is a complete service for eight. Mr. Swordlove advised the Digest, during his recent visit to Toronto, that this set is a hand-painted pattern, executed under glaze, and that each piece is individually hand-painted. Said Mr. Swordlove: "This theatre premium is an outstanding table service for any home. My company can give immediate delivery of any quantity ordered with no delay in shipments. A wire or telephone service to our Montreal office, PLateau 8819, 10 St. James Street East, will receive prompt attention. The value of this set in dollars is three times the value of any of the U.S. premium dishes, and if purchased retail a shop-keeper's price for this set of dishes would be \$50.00."

Exhibitors in Canada will remember Mr. Swordlove who has serviced many theatres in Canada during the past fifteen years.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN

Return of the Frontiersman (WB) and This Side of the Law (WB).

EGLINTON-VICTORIA

Four Men and a Prayer (20th-Fox) and Stanley and Livingstone (20th-Fox).

IMPERIAL

Wagon Master (RKO) with Ben Johnson and Joanne Dru.

UPTOWN

Crisis (MGM) with Cary Grant and Jose Ferrer.

ODEON-CARLETON

Blossoms in The Dust (MGM) Technicolor with Greer Garson and Walter Pidgeon.

INTERNATIONAL CINEMA

The Barber of Seville (SARO) and Moon & Sixpence (SARO).

TOWNE CINEMA

Fourth Week, Rocketship X-M (Cardinal).

UNIVERSITY-NORTOWN

Bright Leaf (WB) with Gary Cooper and Lauren Bacall.

SHEA'S

Second Week, Where the Sidewalk Ends (20th-Fox) with Dana Andrews and Gene Tierney.

LOEW'S

Annie Get Your Gun (MGM) Technicolor with Betty Hutton and Howard Keel.

HYLAND

Seventh Week, Kind Hearts and Coronets (EL) with Alec Guinness.

MONTREAL

CAPITOL

Second Week, Night and the City (20th-Fox) with Richard Widmark and Gene Tierney.

IMPERIAL

They Live By Night (RKO) with Farley Granger and Cathy O'Donnell.

LOEW'S

Second Week, Duchess of Idaho (MGM) Technicolor with Esther Williams and Van Johnson.

ORPHEUM

Guilty of Treason (EL) and Father Makes Good (Mono.).

PALACE

The Happy Years (MGM) with Deon Stockwell and Darryl Hickman.

AVENUE

The Hidden Room (EL).

SNOWDON-OUTREMONT

The Rocking Horse Winner (EU) with John Mills and Valerie Hobson.

PRINCESS

Return of the Frontiersman (WB) Technicolor with Gordon MacRae and Julie London.

WINNIPEG

CAPITOL

Second Week, Father of the Bride (MGM) with Spencer Tracy and Elizabeth Taylor.

GAIETY

Maytime in Mayfair (EL) Technicolor with Anna Neagle and Michael Wilding.

LYCEUM

Love that Brute (20th-Fox) with Paul Douglas and Jean Peters.

MET

Where the Sidewalk Ends (20th-Fox) with Dana Andrews and Gene Tierney.

ODEON

Winchester '73 (EU) with James Stewart and Shelley Winters.

GRAND

The Baron of Arizona (Cardinal) and Everybody's Dancin' (Cardinal).

SAINT JOHN

STRAND

Borderline (EU) and Outside the Wall (EU).

CAPITOL

Montana (WB) with Errol Flynn and Alexis Smith.

PARAMOUNT

Duchess of Idaho (MGM) Technicolor with Esther Williams and Van Johnson.

CALGARY

CAPITOL

The Daughter of Rosie O'Grady (WB) Technicolor with June Haver and Gordon MacRae.

PALACE

Stage Fright (WB) and Black Shadows.

STRAND

The Eagle and the Hawk (Para.) and Humphrey Takes a Chance (Mono.).

GRAND

Madness of the Heart (EL) and Without Honor (UA).

VANCOUVER

CAPITOL

Duchess of Idaho (MGM) Technicolor with Esther Williams and Van Johnson.

PLAZA-DUNBAR

The Woman on Pier 13 (RKO) and Savage Splendor (RKO).

STRAND

The Great Jewel Robber (WB) with David Brian and Marjorie Reynolds.

VOGUE

Blossoms in the Dust (MGM) Technicolor with Greer Garson and Walter Pidgeon.

STUDIO

Mr. Perrin and Mr. Trail (EL) with David Farrar and Marius Goring.

CAPITAL STORY

By Bill McLaughlin

CAMERAMEN from Toronto, Montreal and New York joined with those of the National Film Board to record the impressive state funeral services for Mackenzie King. It is estimated that 50,000 people, many of them visitors to the city, lined the route from Parliament Hill to St. Andrews Church and from the church to the Union Station, where all that was mortal of a great Canadian was taken aboard a special train to its last resting place at Mount Pleasant Cemetery in Toronto. Newsreel coverage included, in addition to the cortege, scenes inside the Hall of Fame on Parliament Hill, the long waiting lines during the lying-in-state, and shots of the statesman's homes in Ottawa and Kingsmere.

* * *

Manager Frank Gallop of the Centre Theatre is doing all right this week with his all-English feature bill. Gracie Fields in *The Show Goes On*, and George Formby in *I See Ice* comprise the program.

The Baron of Arizona was finally recognized after a week-long search by a service station attendant who put his finger on the fugitive as he drove up to replenish his gas tank. The winner of the \$50 award was Gerald Christie, who recognized the mystery man but waited until the Baron had motored to Connaught Palace before identifying him publicly as per clues previously published in the *Evening Journal*. In less than a minute, Mr. Christie won the award offered by Don Watts, manager of the Rideau theatre in connection with the showing of *The Baron of Arizona*. The mystery man was portrayed by Terry Smythe, representative of a chocolate manufacturing company.

* * *

Switching a picture from the big Capitol Theatre to the Regent is something new for Famous Players. *Father of the Bride* played a week at Ray Tubman's movie palace and continued its local run at Henry Marshall's Busy Corner house. The same idea was worked with good returns on several occasions when pictures were switched from the Capitol to the Little Elgin (20th Century).

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Leonard W. Brockington, K.C., president of Odeon Theatres of Canada, was one of the lengthy list of honorary pallbearers. A close friend of the late Prime Minister in London during World War II, Mr. Brockington was a conspicuous figure among the distinguished group which walked in the funeral procession through the deep-lined streets of the capital.

* * *

The Odeon Theatre gallery was the scene of an exhibition of paintings by Murray Stewart which drew critical praise from art lovers. Most of his work is recent and includes a choice selection of woodland, landscapes and villages. "There is a lightness to his painting, particularly in his village and other pastoral scenes, which is most effective," said the *Evening Journal's* art critic. Mr. Stewart, incidentally, is an employee of Odeon's head office in Toronto.

* * *

Newly-installed air-conditioning apparatus in the Regent Theatre failed to function during the recent warm spell. Manager Henry Marshall notified patrons of the breakdown by means of a framed message placed near the box-office. But *Father of the Bride* (second week) drew the customers just the same. Air conditioning technicians worked overtime and had the balky machinery in good order within a few days.

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